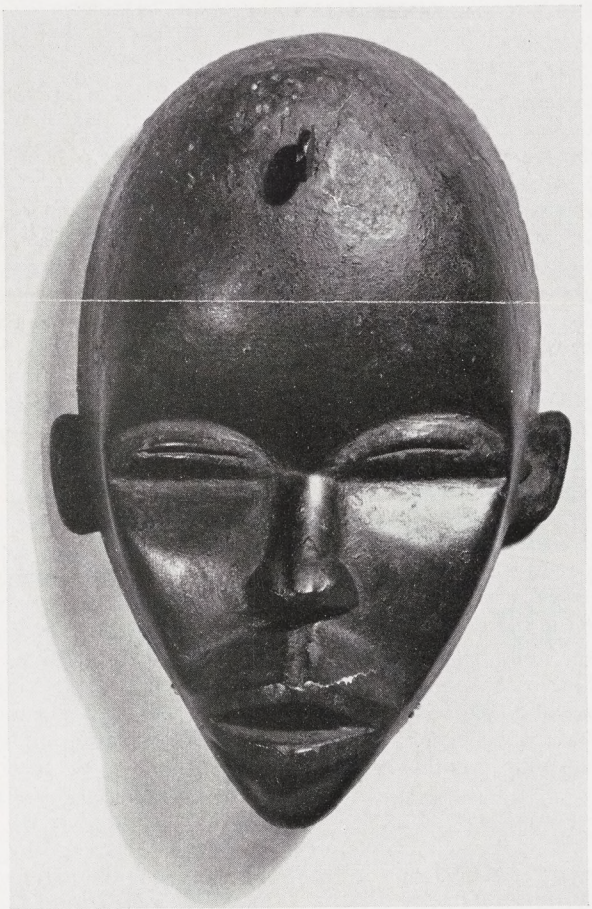
SAN FRANCISCO ART ASSOCIATION
BULLETIN
VOL. 3 MARCH, 1937 No. 10

Thoughts on Aesthetic Unity

By EARL DANIELL

IT WOULD be absurd for anyone to expect by studying aesthetics to be able directly to apprehend the beautiful. But if philosophizing about art takes the form of a scientific analysis, as it generally does in the works of the major philosophers, it is, I believe, conducive to the understanding of art. If rational thought cannot reveal to us that which is beautiful it may indicate the direction in which it is to be found. False ideas as to the nature of art may obscure the real issues from even the most sensitive artist. For the artist who is sure enough of himself so that he directs his efforts toward a desirable goal with little hesitation, with the directness of the artist of the past who was guided by a powerful tradition, for him the study of aesthetics can be of no particular benefit.



Mask, Manon—Ivory Coast, Africa. San Francisco Museum of Art.

This article is not concerned with aesthetic pleasure in general, but in the particular sense of that which is beautiful; that is, the particular form of expression which is the essence of the great or fine arts, not in the mere sensations commonly expressed by the words charming, pleasing, interesting, etc., but in the intrinsic qualities without which greatness in art does not exist.

For hundreds of years the idea of the beautiful has been considered apart in essence from that of the sublime, but it simplifies matters to judge the sublime as one particular manifestation of the beautiful; they may even be of the same essence. It is certainly not rare to experience an emotion of sublimity from a particular work of art at certain times and at others one of beauty.

There is a homogeneous quality common to works of art, whether great or inferior, as art, which is readily recognized—a quality that binds part to part forming a consistent whole. But there also seems to be another quality, an intrinsic unifying principle, without which greatness in art does not exist. It is not homogeneous unity

nor one completely dependent on the objective boundaries of it, but consists in a sequence or rhythm in which the sequence is independent of the complete idea.

The determining sequence appears to be a subjective reconstruction of units or accents into a particular relationship, but the accents themselves are objective and the universal validity of art seems to depend on them.

The mind seems capable of apprehending only sequences composed of few units at a given instant, but they may be extended and varied almost endlessly in one work, giving the appearance of the greatest complexity. In so far as a part may achieve an independent and complete expression without reference to the whole, the coordination of parts must be apprehended as a mechanism (an arrangement of parts) rather than an organism. The work of art may be scarred or partly destroyed, or its continuity be broken in many ways, without losing its great spirit.

If the head is broken off a statue, which is superlative as art throughout, the greatness of the head or conversely for that matter, the greatness of the body remains as complete an aesthetic experience, so far as quality is concerned, as the head itself or as both together. Supreme aesthetic enjoyment may be attained in a detail of painting or sculpture, totally without reference to the whole. Because intrinsic aesthetic unity is not homogeneous, a work of art is actually apprehended as a combination of parts. But a superlative effect, which is actually associated with only a part of a work of art, may appear to emanate from the entire work.

The enormous disproportion between content and form seems to indicate a symbolic element. The few lines which form the content of a drawing by a great artist are so feeble compared to the final form (that is the subjective form) which appears in the mind of the spectator.

To attain a powerful result the mind must make use of a powerful means. Space in all probability is the most powerful single aesthetic element. It seems possible that sequences or rhythms may be used subconsciously by the mind as symbols of space.

Print Library to Open

An experiment is being launched by the Federal Art Project on Monday, March 15, at the Berkeley Public Library, 2090 Kittredge street. In the Exhibition Room prints hitherto available only to art patrons will be loaned to anyone with a library card. The library will be stocked with several hundred prints by California artists of the Federal Art Project.

Parilia Prizes for Annual

Two new prizes, to be known as the Parilia Purchase Prize for Sculpture ($400.00) and the Parilia Purchase Prize for Painting ($300.00) have been added to the list of prizes already announced for the coming Annual Exhibition to open on the 26th of this month.

The Women's Board of the Museum will sponsor a reception to the exhibiting artists on Wednesday evening, March 31, at which time the prize winners will be announced.

New Members

Lay Members—Dr. John R. Bricca, Dr. and Mrs. Henry S. Kiersted, Mr. Frank S. Shanghessy, Mrs. John Kittle, Mr. Spencer Grant.

Associate Artist—Mr. Walter Clifford, Miss Winifred Jeffrey, Mrs. John McGaw, Mrs. Gay Bartlett Johnson.

Active Artist—Mr. Dong Kingman, Mr. Bernard Zakheim, Mr. Paul Romer, Mr. Thomas Hayes, Miss Miki Hayakawa.

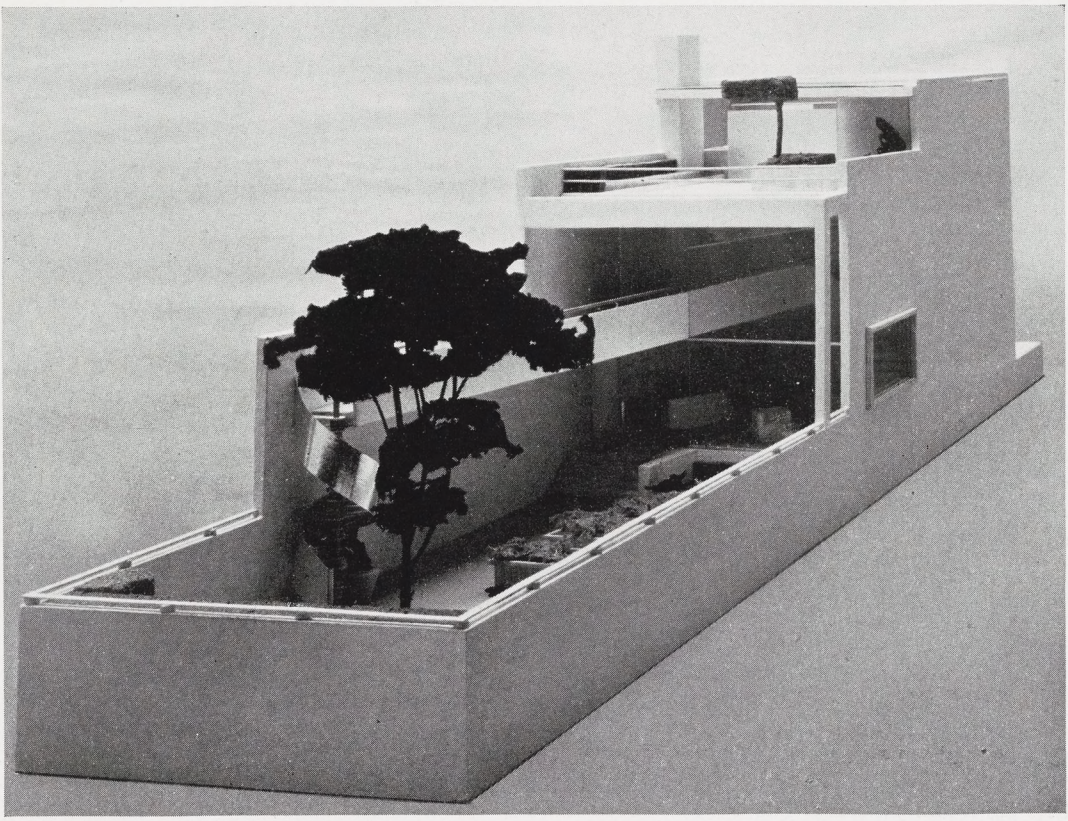
Masks at Museum

Weird, ferocious and beautiful are the creations of the Mask Makers at the San Francisco Museum of Art. Starting with a reproduction of a Mycenaean gold mask of about 1600 B. C., the show presents Negro, Indian, Eskimo and Melanesian masks mounted against brilliant red and green backgrounds to enforce their spirit of savagery.

Most sophisticated are those from Benin—"city of blood"—center of the strange culture of the African west coast. A fine bronze head shows the typical almond eyes and refined features made familiar by the African Negro Art Exhibition of 1935. From nearby Gabun comes a piece surprisingly like a Chinese portrait of a woman in its delicacy and grace. Most ghastly piece is from South Nigeria. Its white-and-black-streaked face stares out like death itself. Most ferocious are those from the New Hebrides. Made of wood with huge plumes of fibre, in action they would scare the wits out of any man. Some masks from Alaska are consciously droll; some are much like segmented totem poles. From the Iroquois Indians of Canada and the Zuni of New Mexico and natives of Queen Charlotte Island, Peru, New Guinea and adjacent islands come the other exhibits.

All of the masks are from the collection of the Pennsylvania University Museum. The show is circulated by the College Art Association.

—C. D.



Wrote the designers of this first prize, Messrs. Church, Born and Lund:
"Mr. and Mrs. Williams, for whom this project was developed, belong to the new generation of elders who believe in fun after fifty. They got rid of the big old house. Object—no guests or grandchildren 'for just a few days.' Then they built a town house on a twenty-five foot lot that exactly fitted their needs and interests."

Landscape Architecture Prizes Awarded

THE jury of awards for the Landscape Architecture Exhibition, on view at the San Francisco Museum of Art, have announced the following prize winners:

First Prize ($300.00)—No. 6; City House and Garden, 25-foot flat lot. Thomas D. Church, Landscape Architect; Ernest Born, Architect; Carl Bertil Lund, Associate. This house planned to extend the living rooms of the house into the garden, making use of new materials to meet the needs of contemporary city life, was the unanimous selection of the jury.

The project shows unusual imagination in inter-relating house and garden so that both are inevitable parts of one composition, and in conceiving the whole as a place for living. The composition is especially good. It achieves by very simple means a considerable variety of interest within the narrow limits of the property and quite independent of what might occur outside the walls.

Second Prize ($150.00)—No. 27; City House with Dance Studio and Garden. Edward A. Williams, Landscape Architect; E. T. Spencer, Architect. Garden for easy maintenance and privacy for outdoor living.

Third Prize ($75.00)—No. 18; Country House and Garden. Arne Asbjorn Kartwold, Landscape Architect. Entire project designed for subdivision of space in space for the purpose of clean, fresh, simple and wholesome living. Light, air and sunshine enter in abundance through clear, thin sheets of crystal-glass. Surrounding elements united as relative component parts in a scheme for esthetic living.

Special Mention—No 10; Country House and a Lake, Abstract Project. William Wilson Wurster, Architect. "Holiday"—this project is pre-

(Concluded on page 5, col. 2)

Islamic Art at De Young Museum

THE exhibition of Islamic Art, which formed the highlight of interest when the reconstructed De Young Museum Galleries were reopened at a preview on the evening of February 23 is a veritable feast. Embracing magnificent collections of rugs, ceramics, glass and metals, besides two smaller galleries of exquisite book illustrations, it is one of the most important exhibitions of recent years.

Those of us who are apt to draw the line between the fine and decorative arts will find that there is no demarcation between the miniatures and the enamels, the fabrics and the bronze. They all reflect the perfection of a rare culture, a fundamental understanding of color and form, design and technique.

In a space necessarily limited, we cannot presume to do justice to the magnificence of this collection, but we urge all students of fine and applied art to take advantage of this exhibition that is on display for so short a time, and to those who feel they have seen it on the opening night of the preview, let us suggest that a fresh revelation of color and subtlety is manifested in the natural light of day.

Pottery Plate, Turkish, XVI Century, De Young Museum. Exhibition Islamic Art.

The BULLETIN congratulates Dr. Heil on the beautiful installation of all the exhibits in the museum. Even old friends take on new and added importance in the fine handling of the display. It is unfortunate that the galleries should have to be rearranged so soon. The Exhibition of Islamic Art closes March 22. —M. R.

Alumni Sketch Group

WITH remarkable impetus the sketching-hikes, sponsored by the Alumni Association, California School of Fine Arts, have taken their place as a vital function of this group.

The last trip was enthusiastically responded to. The next tour will take place Sunday, March 21st, the destination being the Bay Shore Highway cut north of Brisbane. The leader will be Brents Carlton; honorary guest, William Smith.

Meet at Greyhound line, 5th and Mission streets; take 9 a. m. bus to Brisbane (special stop for trip at Bay Shore cut; round trip 25 cents). Others may meet group at first cut north of Brisbane at 9:25 a. m.

Bus returns from Brisbane 3:33 p. m., 4:33 p. m. and 5:33 p. m.

The wealth of interesting material at this point includes small hillside houses, the manufacturing district, bare hills, ravines and trees.

Saturday Children's Hours at Museum

ALL children who plan to join classes at the Museum on Saturday mornings must register on April 3rd for the period from April 3rd through June 19th. Only those registering that day may join the Spring groups.

All children between the ages of 4 and 15 are welcome. There is no charge of any kind for these children's hours held every Saturday from ten until twelve. The children are encouraged to enjoy the galleries as a familiar and pleasant environment. Simple materials are supplied for their use in freely expressing themselves.

* * *

Attention, Artists

The closing date for work to be received for the Art Association Annual is Sunday, March 14, 5 p. m. San Francisco artists please deliver work to San Francisco Museum of Art; East Bay artists to Swasey's by Saturday, March 13.

San Francisco Art Association Bulletin

Published Monthly by The San Francisco Art Association
Bulletin Editor ..... MILDRED ROSENTHAL
Associates .... RALPH STACKPOLE, WILLIAM HESTHAL
RAY BOYNTON, MARIAN HARTWELL
Business Manager ..... PLATT KENT

Material in this Bulletin is copyrighted and cannot be reproduced without permission of the San Francisco Art Association. Dead-line, 1st of each month.

IN VIEW of the extraordinary interest that followed the publishing of our last BULLETIN we feel impelled to advise our membership of a few significant developments.

A sympathetic public unhesitatingly supported the attitude of the artists of our Association and it is with a feeling of happy anticipation that we may look forward to our next ball. Telephone messages, notes and an editorial in an evening paper testified to the importance of our Parilia in the minds of San Franciscans. Said *The Daily News* in an editorial, entitled "Keep Art Ball Alive", in which they quoted at length from Mr. Boynton's article:

"Pity 'twould be, indeed, to abandon this annual expression of San Francisco's Bohemian life, particularly since so much of that life already has gone with the winds. But we can't help agreeing with the thought expressed above that the brawlsome nature of the public's participation in the affair is poor appreciation for the sincere labors of the artists to make it an artistically worthwhile extravaganza.

"We should like to see a serious attempt made in the advance publicity for next year's ball, if there is to be one, to 'sell' the public the idea that a decent amount of respectable appreciation for the efforts of the real artists who stage the event, as expressed in the conduct of participants, will be the sole guarantee of a repetition of the ball the following year.

"That might work."

And the San Francisco Convention and Tourist Bureau in a letter to Mr. Pfleuger, said in part:

"Each year we have observed this great event grow in importance until it now seems to rival the Mardi Gras of New Orleans. We of the Bureau look forward to putting the Parilia on the national events list and use it as a winter attraction for San Francisco.

"Please accept our compliments on this event."

Meanwhile the Board of Directors are examining into the advisability of standing committees for the Ball and the artists are determined that nothing shall spoil the efforts of those in charge of the pageant.

As is inevitably the case, those who would hurt the pageant have only hurt themselves and now, in the language of Hans Christian Anderson, "We shall see what we shall see." —M. R.

Landscape Prizes

(Continued from page 3)

sented with a desire to suggest possibilities—to give free rein to the observer. It might be a pavilion and beach in some mirage, with thought released from actualities and needs.

Mentions

No. 26—City House and Garden; proposed hillside studio residence for an artist on Cragmont avenue, Berkeley. Winfield Scott Wellington, Architect. House, plaster exterior, developed on several levels to conform to sloping site. Garden, with sheltered terrace near house, gradually ascending levels, dry, sunny play area and outdoor fireplace, adapted to contours of lot and pleasant outdoor living.

No. 19—Country House and Garden; on crest of a bay region hill; 3½-acre lot. Geraldine Knight, Landscape Architect; Hervey Parke Clark, Architect. Contemporary house of material native to California—redwood—to grow naturally from hillside, command best views on north, south and southeast, and enjoy abundance of air and sunshine, screened from prevailing northwest winds. Garden to be designed in character with the house to extend the living area outdoors by making terraces and gardens easily accessible, and not too extensive for upkeep. Plantation of carob or olive trees above house to give sense of order and serve as windbreak. Additional view obtained from garden house or terrace. Tall slim trees—eucalyptus or poplars—support the curving stairway and contrast strikingly with the horizontal emphasis in house and garden.

Prize for Typical American Garden ($75.00)

—Garden of Mrs. Harriet Henderson, Hillsborough. Shadow box executed and submitted by Mrs. Harriet Henderson of the Hillsborough Garden Club.

The three most popular exhibits were the Country House and Garden by Marie Harbeck, Gardner Dailey, Architect; City House and Garden by Winfield Scott Wellington and the first prize by Thomas Church. Architects, Ernest Born and Carl Lund.

The jury was composed of Edward Huntsman-Trout, fellow, American Society of Landscape Architects, Hollywood; E. Leslie Kiler, Landscape Architect, Palo Alto; Irving Morrow, American Institute of Architects, associate member, American Society of Landscape Architects; Helen Van Pelt, member, American Society of Landscape Architects.

SAN FRANCISCO ART ASSOCIATION BULLETIN

SECTION 562, P. L. & R.
U. S. POSTAGE
PAID
SAN FRANCISCO, CALIF.
PERMIT NO. 3406

Current Exhibitions

Amberg-Hirth, 165 Post Street. Ceramic sculpture in a very free manner by Adolf Odorfer. Other works of individual artist-craftsmen.

Art Center, 730 Montgomery Street. Extended through March 6th, Oils by Margery Nahl. March 8th-27th, Oils, Water-colors and Sculptures pertaining to the dance.

Artists' Cooperative League, 166 Geary Street. March 1st-15th, Commercial Artists of San Francisco, Semi-Annual Show. March 15th-31st, Today Group, consisting of Maynard Dixon, Phillip Little, Hamilton Wolf, Ray Strong, Frank Van Sloan, John Langley Howard and others.

Bay Region Art Association Gallery, Fifth Floor, Capwell, Sullivan and Furth Building, Oakland. Open 1:30-5:30 P. M. daily, except Sundays and holidays. March 1st-15th, inclusive, Water-colors by Dorothy Stelling and Margaret Schlichtmann. March 9th, Members' Forum, Emilie Sievert Weinberg, chairman—Informal talk on "Various Classifications of Fine Art Today," 2:00-5:00 P. M. March 15th-March 31st, inclusive, Second Annual Graphic Art Exhibition by members of the Association, with reception March 31st, from 2:00 to 5:00 o'clock.

California Palace of the Legion of Honor, Lincoln Park. Continuing through March 15th, "New Horizons in American Art." Through March 15th, Etchings and Lithographs by James McNeill Whistler.

De Young Memorial Museum, Golden Gate Park. Continuing through March 21st, Loan Exhibition of Islamic Art.

Courvoisier Galleries, 133 Geary Street. March 1st-13th, Lithographs by Stow Wengenroth. March 15th-April 3rd, Water-colors by Paul Sample.

Duncan, Vail Company, 116 Kearny Street. March 3rd-17th, Oils, Water-colors and Pastels by W. La Voie. March 17th-31st, Advertising Posters in Water-color by A. H. Mundhenk.

Gelber, Lilienthal, 336 Sutter Street. March 12th-31st, South American Portraits by Harry Solon. Through March 10th, Lithographs by H. O. Albright.

S. & G. Gump Galleries, 246 Post Street, March 1st-13th, Drawings by James Thurber. March 15th-30th, Chinese and Japanese Paintings.

Howell Book Shop, 434 Post St. Water-colors, wood engraving, prints from Federal Arts Project, including the works of John Gerrity, Dong Kingman, George Post, John Holland and others.

Mills College, California. Junior College Art Exhibition.

National Art Galleries of S. F., Inc., 565 Sutter Street, Through March, General Exhibition of Paintings.

Oakland Art Gallery, Civic Auditorium, Oakland. March 7th-April 4th, The 1937 Annual Exhibition of Oil Paintings.

San Francisco Museum of Art, War Memorial, Civic Center. Through March 22nd, Exhibition of Landscape Architecture. Prints by French artists since Cezanne—Masks. San Francisco Art Association Annual opens March 26. Reception to artists and prize awards, March 31st.

San Francisco Museum of Art Schedule of Lectures

Open Free to the Public

March 14—Sunday afternoon, 3 o'clock. *The Landscape Architect of the Future.* Mr. Irving Morrow, A.I.A., A.S.L.A., Advisory Architect for the Golden Gate Bridge.

March 16—Tuesday evening, 8 o'clock. *Recreation in the National Forests* (illustrated). L. Glenn Hall, A.S.L.A., United States Forest Service.

March 17—Wednesday evening, 8 o'clock. *The Landscape Architect and Civic Affairs* (illustrated). Mr. Frederick Evans, A.S.L.A., Park Superintendent, City of Sacramento.

March 18—Thursday evening, 8 o'clock. *California Gardens* (illustrated). Mr. Albert Wilson, Member California Horticultural Society.

March 21—Sunday afternoon, 2 o'clock. Half hour modern dance program, Sunday afternoon, 3 o'clock. *National Contributions to Garden Art.* Mr. Eugen Neuhaus, Professor, University of California.

March 23—Tuesday evening, 8 o'clock. *Projects of the Resettlement Administration.* Symposium conducted by staff members of the Administration.

March 24—Wednesday evening, 8 o'clock. *Landscape Gardening Within the Golden Gate Bridge District.* Mr. Samuel L. Lewis.

March 28—Sunday afternoon, 3 o'clock. *Child Art in the Schools.* Mr. Worth Ryder.